

# Œuvres instrumentales

ARRANGÉES À DEUX PIANOS

1. BALAKIREW, M. QUATUOR fa mineur (Op. 95) de L. van BEETHOVEN, arrangé.....	2. 50.
2. HENSELT, AD. DEUXIÈME POLONAISE de CH. WEHLE.....	1. 25.
3. MOUSSORGSKY, M. "UNE NUIT SUR LE MONT CHAUVE", Fantaisie de concert	2. 50.
4. SAFONOW, W. Fragment d'une Cantate "НЕБО и ЗЕМЛЯ" de Ch. Sieke.....	1. 15.
5. TSCHAIKOVSKY, P. Ouverture de la tragédie de Shakespeare "ROMEO et JULIETTE".....	2.
6. BORODINE, A. "AU COUVENT" de la PETITE SUITE, arr par C. TSCHERNOW.....	40.
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8. CUI, C. op. 1. PRÉMIER SCHERZO.....	
9. CUI, C. TARANTELLA ORIGINALE arr par C. TSCHERNOW.....	1. 25.
10. KORESTCHENKO, op. 3. Concert-Fantaisie.....	2. 60.
11. MOUSSORGSKY, M. INTERMEZZO (style classique) arr. par C. TSCHERNOW.....	1. 35
12. RUBINSTEIN, A. op. 45. TROISIÈME CONCERT, G. dur.....	
13. RUBINSTEIN, A. op. 70. QUATRIÈME CONCERT, D. moll.....	
14. RUBINSTEIN, A. Réminiscences de l'opéra "LE DÉMON" arr. par G. L. HIVER. (ou Harmonium).....	1. 50.
15. RUBINSTEIN, A. DUO, sur les motifs de l'opéra "LE DÉMON" arr. par A. SOKOL. ou Harmonium.....	1. 30.
16. RUBINSTEIN, A. VALSE CAPRICE.....	1. 50.
17. RUBINSTEIN, A. LES GHINKA de l'opéra "LE DÉMON" arr. à 8 mains. par E. LANCER.....	2. 50.
18. RUBINSTEIN, A. DANSES. de l'opéra "LE DÉMON" arr. par C. TSCHERNOW.....	2.
19. TSCHAIKOWSKY, P. OUVERTURE-FANTAISIE "ROMEO" et JULIETTE" (nouvelle édition).....	2. 15.
20. TSCHAIKOWSKY, P. " " arr. à 8 mains par A. N. SCHAEFER.....	2. 60.
21. MASSENET, J. Méditation. (piano et orgue).....	45.
22. DARGOMIJSKY, A. CHOEUR DES FÉES de l'opéra. ROGDANA. Arr. à 8 mains par V. J. HLAVÁČ. 1. 15.	
23. LACOMBE, P. AUBADE PRINTANIÈRE arr. à 8 mains par M. STEINBERG.....	1.

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## LES GHINKA

*de l'Opéra*

## „LE DÉMON“

Переложение для 2 ф. въ 8 рукъ  
Э. ЛАНГЕРЪ.Piano I.  
SECOND.

А. РУБИНШТЕЙНЪ.

Allegro

Propriété des éditeurs

5745a

## LESGHINKA

*de l'opéra*

## „LE DÉMON“

Transcription pour 2 pianos  
à 8 mains par E. LANGER.

Piano I.

PRIMO.

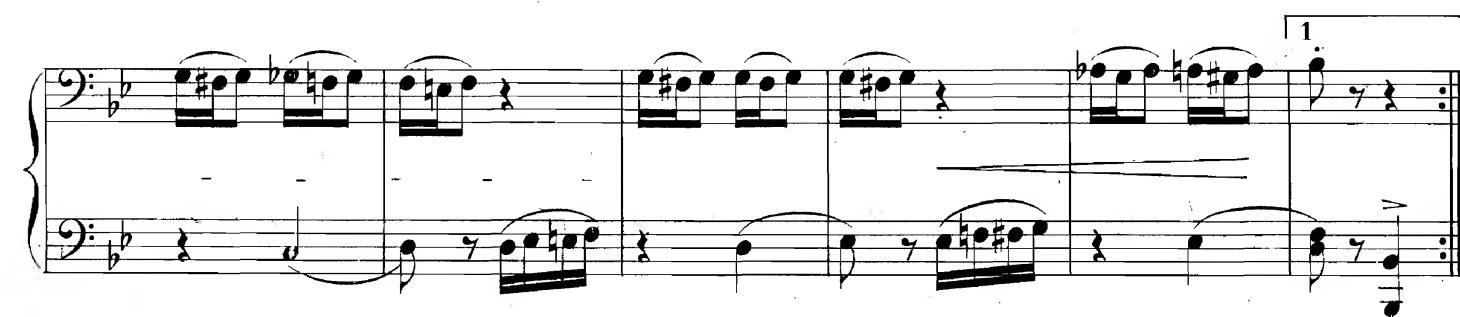
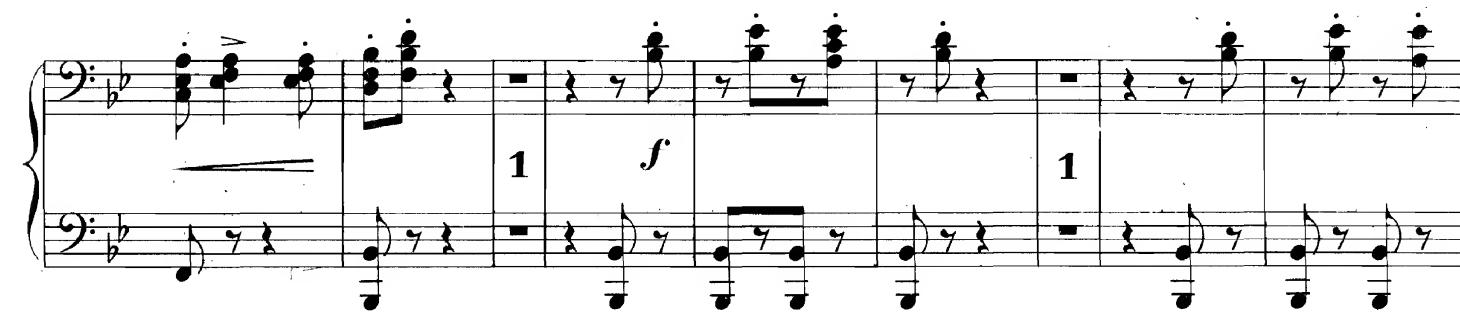
A. RUBINSTEIN.

Allegro.

3743<sup>a</sup> W. Bessel et Cie St Petersbourg et Moscou.

Piano I.

SECONDO.



## Piano I.

## PRIMO.



## Piano I.

## SECOND.

## Piano I.

PRIMO.

2.

ff

meno f

p

2 rall.

ff

p

mf

ff

Piano I.

SECONDO.

12      *p*

This musical score for Piano I consists of two staves. The top staff is in common time and has a bass clef. The bottom staff is also in common time and has a bass clef. The music is divided into measures by vertical bar lines. Measure 12 starts with a thick black bar, followed by a dynamic *p*. Measures 13 and 14 show a repeating pattern of chords. Measure 13 begins with a sharp sign, followed by a natural sign, and a sharp sign. Measure 14 begins with a sharp sign, followed by a natural sign, and a sharp sign. Measures 13 and 14 end with a sharp sign.

*p*

This musical score for Piano I consists of two staves. The top staff is in common time and has a bass clef. The bottom staff is also in common time and has a bass clef. The music is divided into measures by vertical bar lines. Measure 15 starts with a dynamic *p*. Measures 16 and 17 show a repeating pattern of chords. Measure 16 begins with a sharp sign, followed by a natural sign, and a sharp sign. Measure 17 begins with a sharp sign, followed by a natural sign, and a sharp sign. Measures 16 and 17 end with a sharp sign.

**D**

1      *f*

1      *f*

1

This musical score for Piano I consists of two staves. The top staff is in common time and has a bass clef. The bottom staff is also in common time and has a bass clef. The music is divided into measures by vertical bar lines. Measure 18 starts with a dynamic *f*. Measures 19 and 20 show a repeating pattern of chords. Measure 19 begins with a sharp sign, followed by a natural sign, and a sharp sign. Measure 20 begins with a sharp sign, followed by a natural sign, and a sharp sign. Measures 19 and 20 end with a sharp sign.

*f*

1      *f*

11

This musical score for Piano I consists of two staves. The top staff is in common time and has a bass clef. The bottom staff is also in common time and has a bass clef. The music is divided into measures by vertical bar lines. Measure 21 starts with a dynamic *f*. Measures 22 and 23 show a repeating pattern of chords. Measure 22 begins with a sharp sign, followed by a natural sign, and a sharp sign. Measure 23 begins with a sharp sign, followed by a natural sign, and a sharp sign. Measures 22 and 23 end with a sharp sign.

Piano I.  
PRIMO.

9

8

8

8

8

8

8

mf

1 f 1

f

p

p

8

8

8

## Piano I.

SECONDO.

1 *p*

*p*

*p*

*p*

*p*

*pp*

*rall.*

1 *p*

2 *mf*

*f*

*cresc.*

*decresc.*

## Piano 1.

PRIMO.

11

Piano 1.

PRIMO.

8

8

*mf*

*p*

*pp rall.*

*tr*

*cresc.*

*f*

1

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3

4

1

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3

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6

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## Piano I.

## SECOND.

**E**

*f*

**F**

*cresc.*

*f* *ff* *ff* *f*

**ff** *f*

**1** *mf* **1**

## Piano I.

13

PRIMO.

**E**

2      *f*      *cresc.*

1      *mf*      *cresc.*

*f*

*ff*      *f*

*ff*      *f*

*ff*      *f*

8

## Piano I.

SECONDO.

## Piano I.

PRIMO.

Piano I.  
PRIMO.

ff

cresc.

ff

più f

ff

G

p

ff

ff

ff

## Piano I.

## SECONDO.

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *ff*, *cresc. molto*, *p*, *mf*, *f*, *più f*, *ff*, *cresc.*, *sf*, *ff*, *f*, *sf*, *ff*, *sf*, *sf*, *ff*, *f marcato*, and *ff*. The music consists of various note patterns, rests, and dynamic changes, typical of a piano concerto or similar piece.

Piano I.  
PRIMO.

17

The musical score consists of six staves of piano music. The first staff begins with a dynamic of ***ff***. The second staff starts with ***cresc. molto***, followed by ***p***, then ***f***, ***ff***, and ***cresc.***. The third staff features a dynamic of ***f***, followed by ***più f***, ***ff***, and ***cresc.***. The fourth staff begins with ***sf*** and ***ff***, followed by ***f***. The fifth staff starts with ***cresc.***, followed by ***più f***, ***ff***, and ends with a fermata. The sixth staff begins with ***ff***, followed by a dynamic of ***ff*** marked with a circled '8' above the staff.

## Piano I.

SECONDO.

Piano I.  
SECONDO.

*piu f*      *sf*      *f*      *cresc.*      *piu f*      *ff*      *sf*      *ff*

*Tempo maestoso.*

## Piano I.

## PRIMO.

8

*più f sempre*

*cresc.*

**J**

*f*

*sempre cresc.*

*cresc.*

**8**

**Tempo maestoso.**

*ff*

*ff*

*ff*

*ff*

1 *ff*

1 *ff*

*ff*

*ff*

*ff*

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